Rice Architecture

ARCH 352/652
Foundations in the History and Theory of Architecture III (1950-present)

Spring 2019

Time:	10:50 AM to 12:05 PM; Tuesday & Thursday
Location:	Room 117; Anderson Hall
Instructor:	Christopher Hight
Email:	chight@rice.edu
Phone:	713-348-4715
Office:	Room 208; Anderson Hall; MS-50; Rice University
Office Hours:	1:00 to 3:00 PM Tuesday / Thursday; or by appointment

Introduction: Architecture and its Environments

As the last in the required History and Theory core sequence, this course examines the tumultuous period from 1968 through the present. Each class examines selected issues and concepts that were central to architecture during these decades and that remain relevant today. These topics are examined through a case-study project in each session in order to foster in-depth knowledge of the discipline while understanding the broader social/political, cultural, and natural environments in which an architectural project emerges, and more importantly, transforms.

Throughout the course, we will examine the relationship of "history" and "theory" to design. During the 1970s and 1980s, theory played an increasingly prominent role in "critical" and "projective" practice, challenging normative understandings and the boundaries of the discipline itself. Since the mid-1990s, an often-dizzying profusion of approaches to architecture means that theoretical and historical knowledge has become a practical necessity for assessing a project's significance (or lack thereof) and to usefully engage crucial social and environmental problems. Thus, this course will examine how theoretical and historical knowledge are central instruments for an informed and innovative practice in a globalized world.

Emilio Ambasz,
Model of Project
1989

Enrollment

This course is required for M.Arch. Graduate and B.A.-B.Arch. Undergraduate architecture students. Undergraduates typically take the course in their third year of study. M.Arch. Option 1 Graduate students take the course in their second year and Option 2 graduate students take it in their first year. Non-architecture students are welcome to take the course and the course provides 3 credit hours of Group 1 (D1) distribution graduation requirements. While non-architecture students may pre-register for the course, actual enrollment is determined by the instructor in the first week of the semester and may be limited due to size constraints. There are no required pre-requisites. Some prior interest and exposure to architectural and/or art history will be helpful (for example: Arch 225, Arch 365, Arch 366, Hart 101, Hart 102 or another survey in art and architectural history.)

Objectives

Students will gain a proficiency in dealing with historical materials and "precedent"; an appreciation of the role of history within contemporary architecture and the relationship of architecture to its local contexts, cultures and transitions related to globalization. Students should also gain knowledge of significant projects and discourses from 1968 to the present from the point of view of global culture. Students will also have an overview of the theoretical, historical and cultural implications and issues related to environmental and ecological issues in architecture and urbanism. Students should gain an understanding of the historicity of architectural practice and knowledge and it's relevance to current practice and future transformation of architectural production. The course facilitates the student's ability to position her/himself within the contemporary architectural discipline and intellectual culture while understanding the historical and theoretical conditions of current practice. Students will gain an understanding of the relationship between architectural discourses and projects and broader intellectual, cultural and scientific problems; develop research skills, techniques and ability to produce critical analyses; develop skills in constructing an argument though written and graphic presentation of concepts based on research.

Readings and Resources

The course will make extensive use of Canvas, and all students should be sure they have access to the course site as soon as possible.

Students are expected to complete required readings each week, typically two per week, as specified on the Class Schedule. These readings will be available either through the course Canvas site (in the "Files" section and within a folder "Required Readings") or in an anthology edited by K. Michael Hays, Architecture/Theory since 1968, which every student should own. The best prices are typically online (new paperback is $35.00; used paperback copies are around $13-15 on Amazon). Additional recommended reading will be available to read on the course's Canvas site.

Every student should purchase and read the following two texts as the majority of the required and recommended readings can be found therein:

K. Michael Hays
Architecture/Theory since 1968
Cambridge Mass.: MIT Press, 2000

Jean-Louis Cohen*The Future of Architecture Since 1889*
London: Phaidon Press, 2012

The course will also make use of online archives. The most frequently used will be JSTOR. This online archive is available on the Rice network or via VPN connected to the Rice network. Links are provided in the detailed schedule.

Students can and should download the articles in PDF format, printing them or otherwise archiving them for future reference. Students will also be expected to use Fondren Library resources to research journals and books for the assignments.

Reference texts (recommended):

- Adrian Forty, *Words and Buildings: A Vocabulary of Modern Architecture*, Thames and Hudson, 2004. Out of print but an incredibly useful reference on reserve in the library.
- Anthony Vidler*, Histories of the Immediate Present: Inventing Architectural Modernism*, MIT Press, 2008
- Antoine Picon, *Digital Culture In Architecture*, Birkhäuser Architecture 2010

Other References:

- Enn Ots, *Decoding Theoryspeak: An illustrated guide to Architectural Theory*, Routledge, 2010. While sometimes too brief and idiosyncratic, this book serves as a relatively up-to-date pocket translation guide.
- Gausa, et.al. *Metapolis Dictionary of Advanced Architecture*. New York: Actar, 2004. This book is an illustrated dictionary of (semi) contemporary architecture terms.

Class Schedule

All class sessions are held in
Anderson Hall, Room 117
Tuesdays and Thursdays
10:50AM TO 12:05PM

Tue		Thurs	
8 /1	**Introduction: From Machines Paradigms to Ecologies** Required Reading: Reyner Banham, "Conclusion: Functionalism and Technology," in *Theory and Design in the First Machine Age,* 1960;, 320-330.	10/1	**Attend Thesis Reviews**

Ecology 1: The Tempered Environment

15/1	**Networking Software and Hardware** Archigram, Suitaloon, 1964 Walking City, 1964; Plug in City, 1964; Instant City, 1974, Superstudio, Fundamental Acts of Architecture, 1971-1973 Required Reading: Mark Wigley, "Network Fever," *Grey Room* 4, 2001	17/1	**Mats and Megastructures** Candilis, Josic, Woods and Schiedhelm, The Free University of Berlin, 1963 Required Reading: Allison Smithson, "How to recognise and read mat-building," *Architectural Design*, September 1974
22/1	**Crystalline Palaces and Greenhouses for the People** Cedric Price, Fun Palace Piano and Rogers, Centre Pompidou Required Reading: Peter Sloterdijk, 'Atmospheric Politics', *Making Things Public: Atmospheres of Democracy,* Bruno Latour and Peter Weibel (eds), 2005, pp 944–51	24/1	**Performance & Sustainability** Foster and Associates, 30 St. Mary Axe, London, 1997-2004 Required Reading: Achim Menges, "Instrumental Geometry", *Architectural Design*,76, 2006 Michel Addington, "Contingent Behaviors," *Architectural Design*, Vol 73, No 3, 2009.
29/1	**Spatial Matrices** Louis Kahn, Kimbell Art Museum, Fort Worth TX, 1972; Yale Center for British Art, New Haven, Conn., 1974 Required Reading: Robin Evans, "Figures, Doors, and Passages," 1978	31/1	**Radical Interiority** John Portman Associates, Bonaventure Hotel, Los Angeles,1974- 1976 Required Reading: Fredric Jameson, "Postmodernism and Consumer Society," 1998 (originally published in 1983) Rem Koolhaas, "Junk Space", 2001
5/2	Spring Travel	7/2	Spring Travel/ Recess

Ecology II: Exo-Urbanism (aka, what we used to call the city)

12/2 **Urban Renewal and the crisis of the Modernist Utopia**
Yamasaki, Pruitt Igoe, St. Louis, 1951-1972

Required Reading:
Manfredo Tafuri "Toward a Critique of Architectural Ideology", 1969, ATS 1968

14/2 **Simulating Place**
Davis, D. Davis Duany, Plater-Zyberk, Seaside, Florida, 1981.

Required Reading:
Jean Baudrillard, excerpt from S*imulacra and Simulation*, 1981

19/2 **Public Gestalts**
Roma Interrotta Competition and Exhibition, Milan Triennial, 1978
Giambattista Nolli, Nuova Pianta di Roma, 1748.

Required Reading:
Kenneth Frampton, "The Status of Man and the Status of His Objects: A Reading of the Human Condition" (1979), ATS 1968

21/2 **Fragmentation and Flatbeds**
James Stirling, Neue Staatsgalerie, Stuttgart, Germany, 1977- 82.
Schinkel, Altes Museum, Berlin, Germany 1830.

Required Reading:
Anthony Vidler, Losing Face: Notes on the Modern Museum, *Assemblage* No. 9 (Jun., 1989)

26/2 **Typology and Collective Memory**
Aldo Rossi Cemetery of San Cataldo, Modena, 1971
Rafael Moneo, Atocha Station, Madrid, 1985-1988

Required Reading:
Rafael Moneo, "Aldo Rossi: the idea of architecture and the Modena Cemetery," *Oppositions Reader.*

28/2 **Semiotics and Signs**
Venturi, Vanna Venturi House, Philadephia PA, 1964
Venturi, Scott-Brown, Izenour, *Learning from Las Vegas*, 1972

Required Reading:
Robert Venturi, *Complexity and Contradictio*n, 1966
Excerpts

5/3 **Scripting Surreal Cities**
Rem Koolhaas, Delirious New York, 1978
OMA, Parc De La Villette, Paris, France, 1983

Required Reading:
Rem Koolhaas, "Life in the Metropolis or Culture of Congestion" ATS1968

7/3 **Bigness and Multitudes**
OMA, Très Grande Bibliothèque, Paris 1989
OMA, Central Library, Seattle, 2004

Required Reading:
Rem Koolhaas, "Bigness or the problem of the Large", 1993

12/3 Spring Break

14/3 Spring Break

19/3 **Landscape and Infrastructural Urbanism**
Downsview Park Competition, Toronto CA, 1999
Field Operations & Diller Scofidio + Renfro, Highline Park, NYC, 1999-2014

Required Reading:
Charles Waldheim, "Landscape as Urbanism," Landscape Urbanism: A Reader, 2006.

Ecology III: Architectural Subject-Matters

21/3 **Syntax**
Five Architects Exhibition and Book, MOMA, 1975
John Hejduk Wall House 2 (aka, Bye House), (1973)

Required Reading:
Robin Evans, "Translations from Drawing to Building," AA Files 12, 1986, pp. 3-18

26/3 **Index**
Peter Eisenman, House series 1968-1983.

Required Reading:
Eisenman, "The end of the classical: The End of the Beginning, the End of the End", ATS 1968

28/3 **En-Gendering Space**
Zaha Hadid Architects, MAXXI, Rome, 1998-2009
UN Studio, Mobius House,1993-1998

Required Reading:
Catherine Ingraham, "The Burdens of Linearity", ATS1968
Georges Teyssot "Heterotopias and the History of Spaces," ATS1968

2 /4 **New Materialism**
FOA Architects, Yokohama Port Terminal, Yokohama, Japan, 1996 - 2002

Required Reading:
Stan Allen, "Diagrams matter," *ANY* no.23 1998, p.16-19

4/4 **Deep Skin**
Herzog and de Meuron, De Young Museum, San Francisco, 1999-2005

Required Reading:
Jeffrey Kipnis, "The Cunning of Cosmetics." Herzog & de Meuron: *El Croquis* 84, Madrid, Spain, 1997. CNAAT

9 /4 **Mediation**
Toyo Ito, Sendai Mediatheque, Sendai Mediateque, 1995-2001

Required Reading:
John McMorrough, "re:Mediation and Toyo Ito's Architectures of Information," *CASE: Toyo Ito, Sendai Mediatheque*, 2002

11/4 **Tectonic Shifts**
Morphosis, Diamond Ranch High School, Pamona CA, 1997-1999

Required Reading:
TBD

16/4 RSA Final reviews

18/4 RSA Final reviews

Grading & Assignments

Grades will be determined by the following assignments and weighting:

Attendance	10%
Class Questions	30%
Diagramming Disciplinary Alignments	25%
Written Analysis	35%

Reading Group Questions

During the first week, students will form reading groups (nominally of 3 students per group). Before each session, each group is expected to discuss the required reading and submit a question to Canvas. Questions should refer to specific aspects (including page number) of texts and be precise in relating of a reading to a project and/or one text to another text. Some may ask for greater clarification of a concept or issue; others might speculate on broader implications of the lectures or a reading. The question should be specific in its phrasing and specification of the issue, however, broad or vague the issue seems to be itself. Avoid snarky phrasing that already has an answer embedded or implied or one that is so vague that it is not possible answer in any meaningful way through reference to the texts and projects as evidence for a response.

Grading

The cumulative grade will be based on the total of 20 questions. This provides 3 free passes (because there are a total of 23 class sessions); if a student submits more than 20 questions over the term, the lowest scores will be dropped to give a total of 20.

These questions will be assessed on a scale of 0-5. 5 for and excellent question, 4 for good question, 3 for any question at all (within reason), but 0 for no submission. See grading rubric below for details.

Due Dates & Times:

Each question is due by 12 Noon the day before the relevant class session (in other words, by 12 Noon Monday or 12 Noon Wednesday). Late submissions will be accepted until the class session, but will be reduced by 2 points)

No question is due the first week of class. Instead students should form the reading groups.

Diagramming Disciplinary Alignments

Students will select a project from a given list, or may propose an alternative project and assemble a "research dossier" of the basic materials and concepts that will form the basis of the analysis project at the end of the semester. These materials will be graphically organized into a diagram that situates the project within the discipline through the following criteria:

- Factual information: what, where, when, clients, etc.
- Key architectural concepts/ strategies: 2-3 illustrated strategies of architectural conditions that give the project its specificity.
- Systems of construction: an illustrated list of construction techniques, structural systems, materials, environmental systems, key consultants etc. The relationship of these to the key architectural strategies should be specified.
- Historical referents: illustrated list of projects, architects and concepts that inform the project.
- Bibliography: a properly formatted list of books, articles, lectures, etc. that you have consulted.

Due Date & Time:

5pm 17 March (in other words, the last Sunday of Spring Break).

Written Analysis

Building on the dossier of the previous assignment, students write an illustrated analysis of a case-study project. The project could be one highlighted in the course, mentioned in the course, or from a provided list of case-studies. More than one student can do the same project.

Requirements:
Each Analysis Paper must have a central proposition or argument about the project or an aspect of the project (a thesis question). Link these to a reading or other projects (your mind map may be useful here). You do not need to be exhaustive about the project; you could just focus on one or two things. For example, OMA's Seattle Public Library as a new "green house", focusing on the skin, and the public volumes and the carpets, etc.

You must explore this proposition by using of specific, details visual materials (plans/sections, diagrams, images). Just inserting some images from Google is not enough. You will likely want to make new diagrams. keep them simple. You may also want to use existing photos or drawings but CROP them or otherwise modify them according to what is important for your argument.

Each analysis should have:
- An introductory text that states the proposition.
- A middle section consisting of annotated diagrams/images/drawings that develops the proposition.
- A conclusion that situates the relevance of proposition about the projects within a broader cultural/historical/disciplinary context.
- Footnotes for all references, quotations, paraphrases used.

Required Length:
ARCH 352: 2500-3000 words plus graphic analysis and other illustrations/graphics.

ARCH 652: 3500-4000 words plus graphic analysis and other illustrations/graphics.

Due Dates & Times:
5:00pm 1 May (last day of exams)

Grading Rubric

F and D work that fails to fulfill basic assignment requirements and/or very serious deficiencies in the work produced. Examples can include: inadequate use of citations/footnotes, simply repeating or paraphrasing arguments made by the authors and architects with little analysis or hypothesis. Superficial or inadequate use of research materials (for example, relying on references to Wikipedia, similar search results, etc.). Indications of willful plagiarism will result in an F; refer to the section on the honor code, below.

C grades indicate significant deficiency in course work. In written assignments, any of the following can result in a C-range grade: the proposition and arguments of the paper are too vague and general to be engaged; visual materials are used merely as illustrations with infrequent reference and relation to the written argument; the paper makes assertions that are not backed up by specific analysis of buildings and/or texts; claims made by architects and other are recited but not critically evaluated. While spelling and grammatical errors will not usually be causes for significant reduction of a grade, work with serious grammatical issues that impede readability and comprehension will receive a grade in the C-range.

B- work contains minor deficiencies in comprehension and/or structure of the argument; grammatical mistakes that impede meaning and readability, misspelling the name of an architect or author consistently, etc.

B indicates consistently strong work and engagement in discussion sections at the level expected. Written assignments have a clear, specific hypothesis, are clearly structured and well written. Specific analysis of projects and parts of projects are used to develop the

argument. Reference materials and texts are used rigorously and refer to more than one or two sources. Any discussion questions will receive a B so long as questions refer to precise parts of texts with page numbers. For example: "How is the *Team X Primer*'s emphasis on "clarity of organization" (p. 48) and road infrastructure (p. 52) different from the CIAM's focus on circulation and functionalist planning we read about in Week 3?"

B+ indicates very strong comprehension and execution of assignments that engages the course material and work creatively and critically.

A- grades indicate excellent comprehension of the course material, exceeding the criteria for a B+ with original formations, hypothesis and/or conclusions in an exemplary manner that exceed expectations and requirements.

A work meets the criterial for A- work and makes provocative claims supported by rigorous analysis. Reading questions are precise and indicate careful reading and reflection. For example, rather than "What are Le Corbusier's Five Points?" An "A" quality discussion preparation submission might be something like: "I do not understand the relationship between Le Corbusier's 'Points' on the free plan and free facade and Rowe/ Slutzky's idea of phenomenal transparency. Le Corbusier seems to suggest on page XX that the facade and interior organization can be different while Rowe and Slutzky emphasize their relationship when describing the projection of interior volumes onto the elevation on page YYY."

A+ work is extraordinary both in quality and frequency. Note that discussion contributions and questions cannot receive an A+ and are graded on an F to A (95) scale.

Attendance & Late Work

Each student is also expected to complete all the scheduled assignments, including weekly assignments, on time. Failure to submit any of the longer assignments will result in a failing grade for the entire course. Late submissions without previous agreement for legitimate reasons will be reduced 1/3 of a letter grade for each day it is late. Extensions must be requested before the deadline if at all possible and is granted at the discretion of the instructor. Except in circumstances such as technical failure or acute illness, work may not be resubmitted for re-grading.

Honor Code

All quotes, images/photos, websites, paraphrases, and ideas drawn from other writers and projects must be referenced in endnotes following a standard "Notes and Bibliography" citation style (*not the* "author-date" style) as defined in *The Chicago Manual of Style: The Essential Guide for Writers, Editors, and Publishers.* Basic citation formatting rules are provided at their website: http://www.chicagomanualofstyle.org/tools_citationguide.html

All images must be captioned with author, title, date, and source. Anything that is not common knowledge in the field should be so referenced. When in doubt, err on the side of footnoting. Failure to adequately cite sources may constitute plagiarism and if so will be considered an honor code violation.

Students are welcome to share drafts of the two paper assignments and to proof-read each other's papers. Students may consult with each other in the formulation of these assignments, but the final text, work, diagrams, texts, etc., must be the work of the individual student.

Writing Center Support

All students are encouraged to make full use of Rice's Center for Written, Oral and Visual Communication. You may schedule an appointment online: https://cwovc.mywconline.com/

Accommodations for Learning Disabilities

Any student with a documented disability seeking academic adjustments or accommodations is requested to speak with me during the first two weeks of class. All discussions will remain as confidential as possible. Students with disabilities will need to contact Disability Support Services in the Allen Center (dss.rice.edu)